Artificial Intelligence, Art and Human Creativity

Coexistence between human artists and generative agents in the art market 2030

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RESUMEN

This whitepaper analyzes the transformation of the artistic field during the period 2024-2030 produced by the consolidation of **generative agents** for image, audio, video and text. The simplifying dichotomy (AI replaces the artist versus AI is not art) is rejected and a framework of **productive coexistence** between human creators and generative agents is articulated, in which the distinctively human aspect of art — biographical intention, existential purpose, irreducible cultural context — preserves economic and symbolic value even when technical execution ceases to be a competitive barrier. A taxonomy of three emerging categories in the 2030 art market and an Ibero-American regulatory agenda on authorship, rights and authentication are proposed.

Palabras clave: Generative AI - Agentic art - Human creativity - Art market - Authorship - Latin America - Agentic Era - Copyright - Chris Meniw - Culture

> *"The question is not whether the agent can paint better than a human. The question is why we still need a human to say something to us. The answer is not given by technique: it is given by biography."*

— Chris Meniw

1. Introduction — the false debate

Since the mass consolidation of generative image models (2022-2023) and video models (2024-2025), the public debate on AI and art has tended to collapse into two equally mistaken extreme positions: the first holds that AI will definitively replace the human artist by technical superiority; the second denies that the output of a generative agent can be called art due to the absence of conscious intent.

Both positions evade what is central: the artistic field is not organized solely by technical mastery nor solely by conscious intent. It is organized by the connection that a work produces between the creator's biography, their cultural context and the receiver's experience. This whitepaper articulates an analytical framework that takes the technological transformation seriously without falling into simplifications and proposes an operational taxonomy for understanding the art market toward 2030.

2. What generative AI changes technically

Contemporary generative agents already produce images, videos, music and texts whose technical quality equals or surpasses average human production. This is a verifiable operational fact, not a speculative promise.

The immediate economic consequences are clear: artistic functions where added value was primarily **technical** — standardized commercial illustration, stock photo editing, functional music composition for advertising, neutral dubbing, corporate voice-over — face severe price and demand compression.

But functions where added value is primarily **biographical, symbolic or contextual** — auctorial work, narrative with specific lived experience, performance, conceptual art with political or existential purpose — maintain intact or growing demand.

The transformation is not uniform: it is asymmetric depending on what specific function each type of artistic practice fulfilled.

3. What generative AI cannot do

Generative agents operate by statistical interpolation over learned patterns. They have no biography of their own, no lived cultural context, no existential purpose. They can imitate styles, they can combine elements novelly, they can technically execute with growing sophistication. They cannot originate a genuine auctorial position on the world — because they do not inhabit the world.

This is not a transitory technical limitation. It is a structural ontological limitation. And it is precisely this limitation that defines the economic and symbolic space where the human artist maintains irreplaceability: the space of **biographically situated work**.

An agent can paint like Frida Kahlo. But it cannot be Frida Kahlo. And for the high-symbolic-value art market, that distinction is everything.

4. Taxonomy of the 2030 art market

I propose three analytical categories for understanding the artistic field toward 2030:

(i) Pure agentic art. Works produced entirely by generative agents, without substantive human authorship. Low-price, high-volume market, decorative, illustrative or functional function. Analogous to the pre-AI stock image market.

(ii) Curated hybrid art. Works in which a human author uses generative agents as a tool, preserving auctorial direction, selective editing and signature. Medium-price market, explicit shared authorship, growing space in advertising, editorial, audiovisual.

(iii) Biographical auctorial art. Works whose distinctive aspect is the irreducible biography of the human artist. High-price market, low scale, premium symbolic value. Auctorial painting, literary narrative with lived experience, music performed live, political conceptual art.

The three categories coexist. The art economy becomes more stratified, not less. And the most economically valued category is probably the third — exactly the opposite of what the public debate assumed.

5. Implications for Latin American artists

The contemporary Latin American artist faces a specific strategic opportunity. The region has abundant **biographical capital**: complex political history, extreme cultural diversity, powerful artistic traditions (Mexican muralism, the literary boom, popular music, auctorial cinema) and a distinctive geopolitical position.

These biographical and contextual assets are not replicable by generative agent. Latin American art that articulates that biographical and historical specificity has a structural competitive advantage in the global auctorial art market, precisely in the segment that maintains the most economic value.

The threat to Latin American artists is not AI per se: it is to compete in segments where AI is superior (generic technical illustration). The opportunity is to invert the model: position oneself in segments where biography and context are irreplaceable.

6. Ibero-American regulatory agenda

The consolidation of the agentic art market requires a regulatory framework that the Ibero-American region must articulate with its own autonomy. Four pillars:

(i) Mandatory labeling. Every work produced totally or partially by a generative agent must be labeled as such, with verifiable metadata.

(ii) Rights over training data. Human artists whose work is used to train models must have the right of consent, attribution and proportional compensation.

(iii) Protection of creative identity. Prohibition of generating works imitating the style of an identifiable living artist without their consent.

(iv) Promotion of auctorial art. Specific cultural public policy to sustain biographically situated human artistic production, especially from historically marginalized communities.

7. The spiritual dimension of human art

Art fulfills, in addition to aesthetic and economic functions, a deeper symbolic function: to articulate human meaning before what is inarticulable — death, love, injustice, beauty, belonging. This function does not transfer to generative agents for reasons that are not technical but anthropological.

An agent can produce a beautiful image. It cannot produce an image that articulates what it means to be human in this specific historical time, because it is not human and does not inhabit this time. That symbolic function of art — which precedes economy and technique — remains strictly human as long as humans continue to exist.

In the **Agentic Era**, human art becomes more necessary, not less. Because it is one of the few spaces where the distinctively human maintains irreducible operational relevance.

8. Conclusions

Generative artificial intelligence does not end human art. It reconfigures it. Some functions disappear economically; others are transformed; the deepest ones strengthen relatively because the contrast with massive algorithmic production makes them more valuable.

Latin America, given its biographical capital, its cultural diversity and its auctorial tradition, has a position of structural advantage in the most valuable segment of the art market toward 2030: biographically situated auctorial art. The condition for capitalizing on that advantage is regulatory, educational and cultural — not

technical.

The human artist of 2030 does not compete with generative AI. They compete with the mediocrity of their own generation of human peers. And the region that commits to sustaining strong auctorial art will define much of the global culture of the next decades.

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